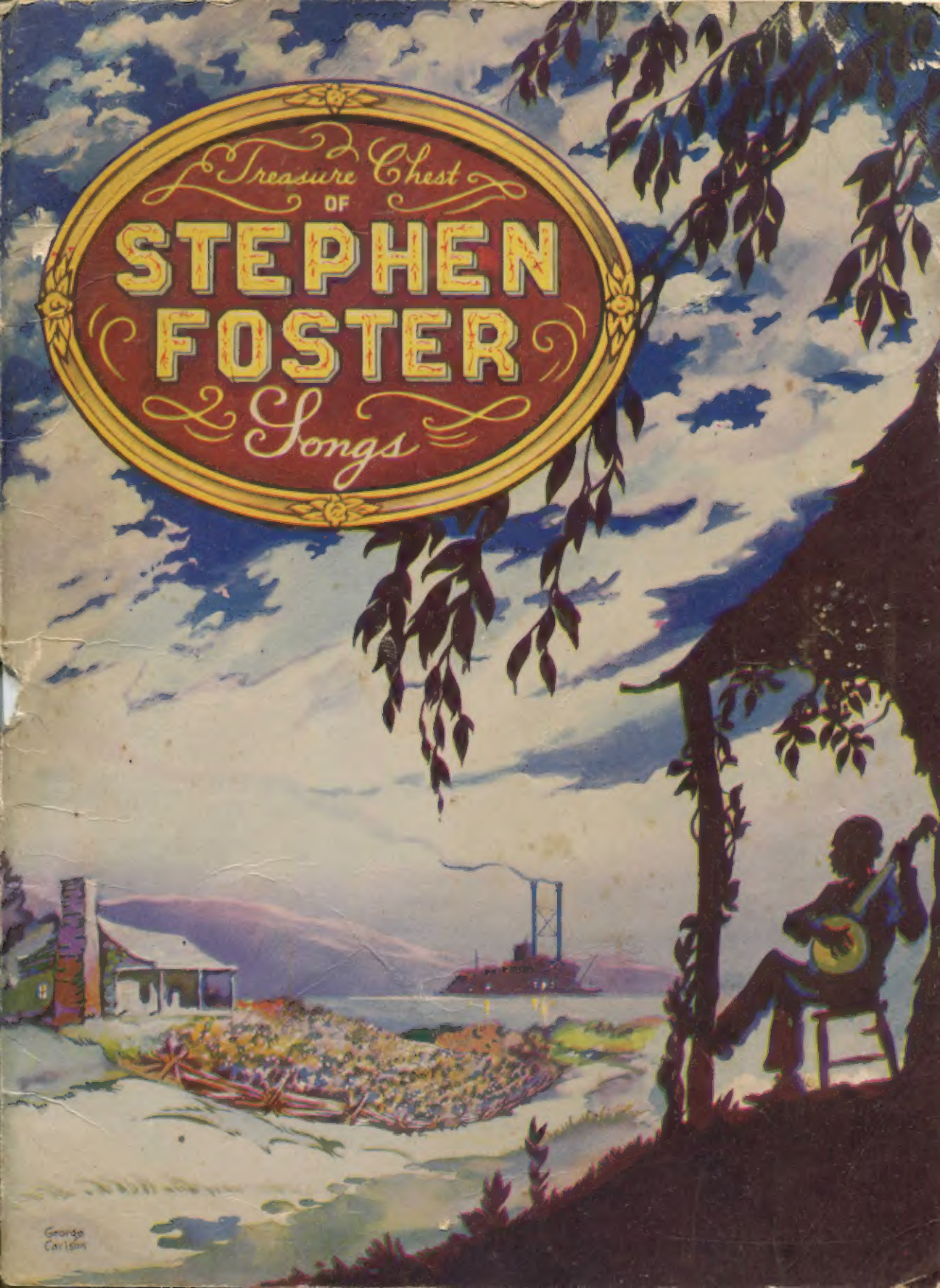


Treasure Chest
OF
**STEPHEN
FOSTER**
2 Songs



Stephen Collins Foster



1826

1864

Stephen Collins Foster

Stephen Collins Foster was born July 4, 1826 in Pittsburg, Pennsylvania. His father was a prominent merchant and in later years a member of the Pennsylvania State Legislature. His mother was of a cultured, poetic temperament, deeply devoted to her family and home, and from her, Stephen Foster inherited his talent.

So much of the real Stephen Foster appears in his beloved songs—his creative temperament, sensitiveness, craving for love and understanding, that his heart poured forth into his music.

In 1842 his first song was published, "Open Thy Lattice Love," set to words by George P. Morris. With the exception of a very few songs, Foster wrote both words and music.

"Oh! Susanna," "Old Uncle Ned," and others followed, and were performed in public, meeting with approval, so much so, his family and friends urged him to take up the study of musical composition, but Foster's temperament could not be bound to the thought of academic work.

A few of Foster's best known songs were first published without his name, appearing in print accredited to famous minstrels. This was through a financial arrangement that later was changed.

In 1850 he married Jane McDowell. The marriage was a failure. Several times he attempted to establish a home, but as there was not that overlooking of his faults, the sincere belief in him, the mothering and devotional faith and understanding that Foster needed, they soon became separated. Finally he came to New York and continued to write songs—songs that told of his gentle, sensitive, diffident nature—songs whose words and melody speak from the heart for the things he craved.

Foster died January 13, 1864 in Bellevue Hospital from an accidental injury. His wife came at once on learning of the accident, and he was taken back to Pittsburg, where he was buried in the Allegheny Cemetery beside the mother and father so dear to him.

Songs of Stephen Foster

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The songs of Stephen Foster in this collection have been newly arranged for solo and group singing. The piano accompaniments are not at all difficult and preserve the original beauty of melody and musical color of this beloved American composer.

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New York, N. Y.

Printed in U. S. A.

Jeanie With The Light Brown Hair

Words and Music by
STEPHEN C. FOSTER

Moderato

I dream of Jean-ie with the light brown hair, Borne like a va - por
 I long for Jean-ie with the day - dawn smile, Ra - dia - ting glad - ness
 I sigh for Jean - ie, but her light form strayed, Far from the fond hearts

on the sum - mer air, I see her trip - ping where the
 warm with win - ning guile, I hear her mel - o - dies, like
 round her na - tive glade; Her smiles have van - ished and her

bright streams play, Hap - py as dai - sies that dance on her way,
 joys gone by, Sigh - ing round my heart o'er the fond hopes that die,
 sweet songs flown, Flit - ing like the dreams that have cheered us and gone.

Man - y were the wild notes her mer - ry voice would pour.
Sigh - ing like the night wind and sob - bing like the rain
Now the nod - ding wild flow'rs may with - er on the shore,

Man - y were the blithe birds that war - bled them o'er. I
Wait - ing for the lost one that comes not a - gain. I
While her gen - tle fin - gers will cull them no more; I

portamento

dream of Jean - ie with the light brown hair,
long for Jean - ie and my heart bows low,
sigh for Jean - ie with the light brown hair,

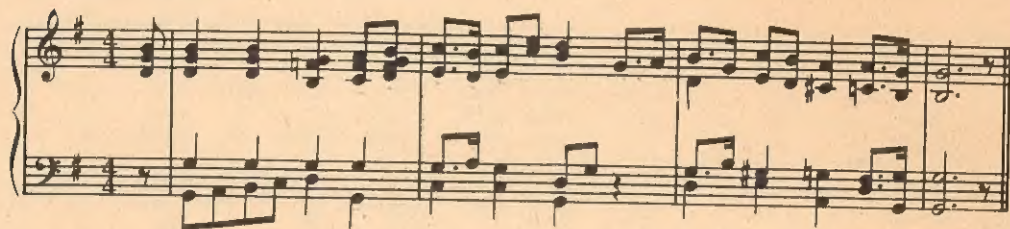
Float - ing like a vap - or on the soft sum - mer air.
Nev - er more to find her where the bright wa - ters flow.
Float - ing like a vap - or on the soft sum - mer air.

My Old Kentucky Home



(So arranged that mixed quartet arr. is had by singing notes in piano acc.)

STEPHEN C. FOSTER



1. { The sun shines bright in the Old Ken-tuck-y Home, Tis
 young folks roll on the lit-tle cab-in floor, All
 2. { They hunt no more for the poss-um and the coon, On the
 day goes by like a shad-ow o'er the heart, With

sum-mer, the dar-kies are gay; The
 mer-ry, all hap-py and bright; By'n
 mead-ow, the hill and the shore They
 sor-row where all was de-light; The

corn top's ripe and the mead - ows in the bloom, While the
by hard times comes a - knock - ing at the door Then my
sing no more by the glim - mer of the moon On the
time has come when the dar - kies have to part Then my

1. birds make mu-sic all the day The Old Ken-tuck-y Home, good night.
bench by the old cab-in door The

CHORUS Mixed Voices

Weep no more, my la-dy, Oh weep no more to - day! We will sing one song for the

old Ken-tuck - y home, For the old Ken-tuck-y home, far a - way.

Come Where My Love Lies Dreaming

Moderato

Words and Music by
STEPHEN C. FOSTER



Come where my love lies dream-ing, Dream-ing the hap-py hours a - way, In

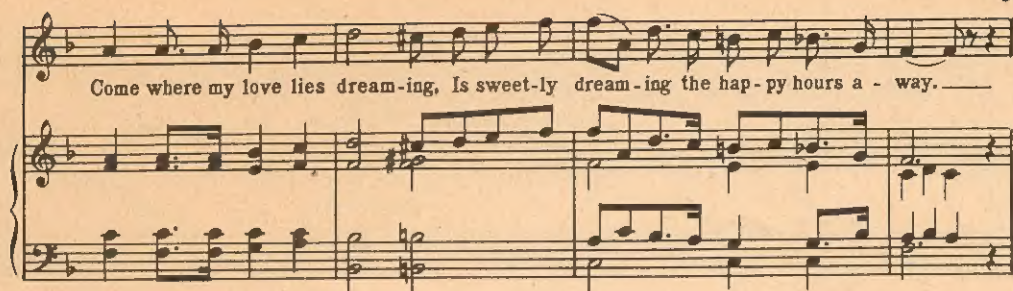
The first system of the song features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "Come where my love lies dream-ing, Dream-ing the hap-py hours a - way, In". The music is in 4/4 time with a key signature of one flat.

vis-ions bright re - deem - ing, The fleet-ing joys of day,

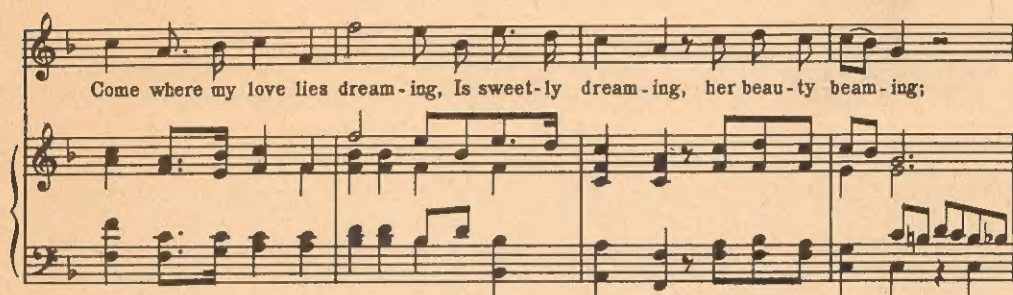
The second system continues the vocal melody and piano accompaniment. The lyrics are: "vis-ions bright re - deem - ing, The fleet-ing joys of day,". The musical notation includes various note values and rests, maintaining the moderate tempo.

Dream - ing the hap-py hours, Dream-ing the hap-py hours a - way,

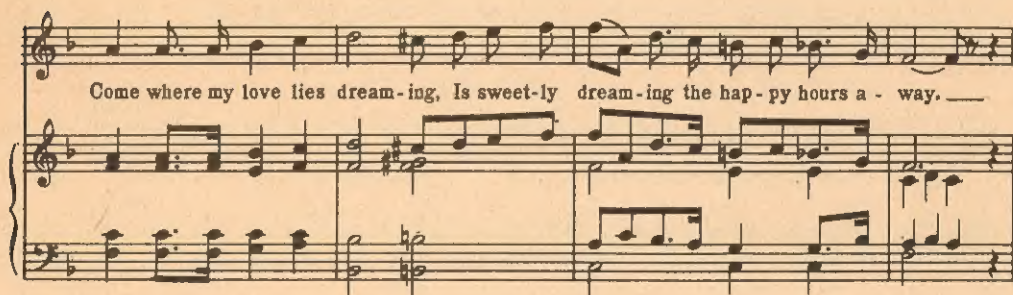
The third system concludes the vocal melody and piano accompaniment. The lyrics are: "Dream - ing the hap-py hours, Dream-ing the hap-py hours a - way,". The piece ends with a final chord and a double bar line.



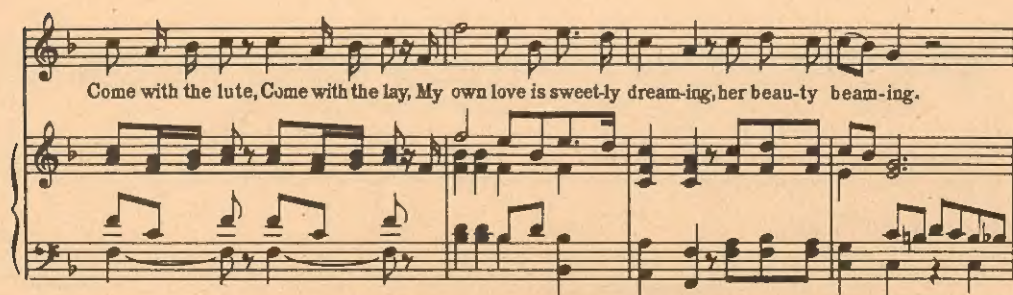
Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way. —



Come where my love lies dream-ing, Is sweet-ly dream-ing, her beau-ty beam-ing;



Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way. —



Come with the lute, Come with the lay, My own love is sweet-ly dream-ing, her beau-ty beam-ing.

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way.

Interlude

Soft is her slum-ber, Thoughts bright and free Dance through her dreams, like gush-ing mel-o - dy;

Light is her young heart, Light may it be! Come where my love lies dream - ing,

Dream - ing the hap-py hours, Dream-ing the hap-py hours a - way;

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way. —

Come with the lute, come with the lay, My own love is sweet-ly dream-ing, Her beau-ty

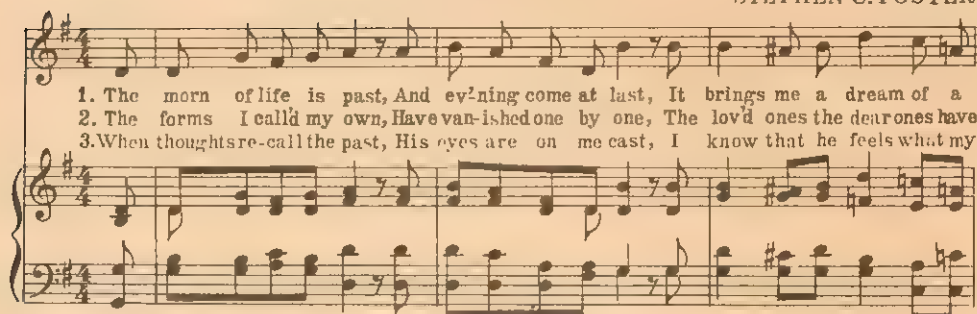
beam - ing Come where my love lies dream-ing, Is sweet-ly

Slowly
dream-ing the hap-py hours a - way, — Dream-ing the hap-py hours a - way.

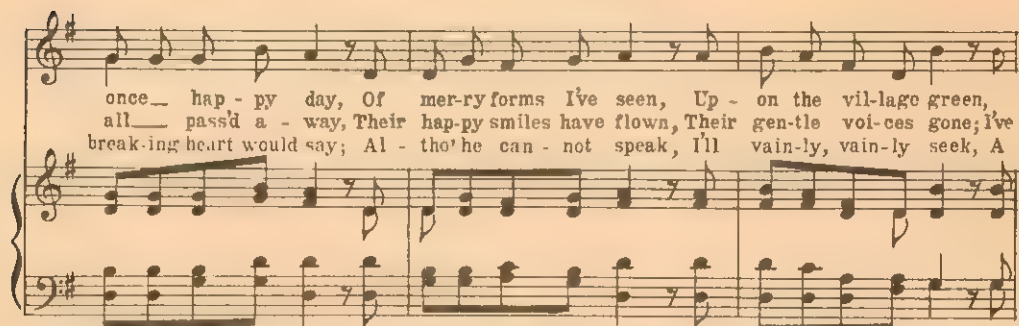
Old Dog Tray

(Solo or ensemble
use piano notes for ensemble)

STEPHEN C. FOSTER

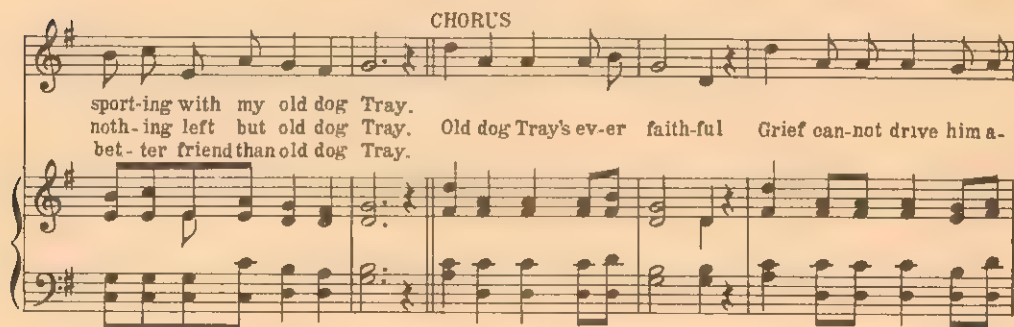


1. The morn of life is past, And ev'ning come at last, It brings me a dream of a
2. The forms I call'd my own, Have van-ished one by one, The lov'd ones the dea-rones have
3. When thoughts re-call the past, His eyes are on me cast, I know that he feels what my

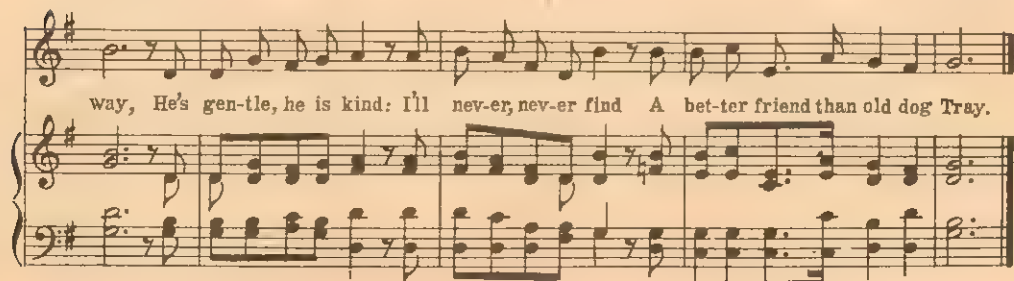


once hap - py day, Of mer-ry forms I've seen, Up - on the vil-lage green,
all pass'd a - way, Their hap-py smiles have flown, Their gen-tle voi-ces gone; I've
break-ing heart would say; Al - tho' he can - not speak, I'll vain-ly, vain-ly seek, A

CHORUS



sport-ing with my old dog Tray.
noth-ing left but old dog Tray. Old dog Tray's ev-er faith-ful Grief can-not drive him a-
bet-ter friend than old dog Tray.



way, He's gen-tle, he is kind: I'll nev-er, nev-er find A bet-ter friend than old dog Tray.

FOSTER'S MELODIES.

WILLIE WE HAVE MISSED YOU



STEPHEN C. FOSTER.

Published by Firth, Pond & Co. New York, Franklin Sq.

1877

The original illustrated coverplate with Stephen Foster's signature. In later editions for some unknown reason the faces of the figures in the illustration were changed to appear much younger and did not carry Foster's signature.

Willie, We Have Missed You

Words and Music by
STEPHEN C. FOSTER

Moderato

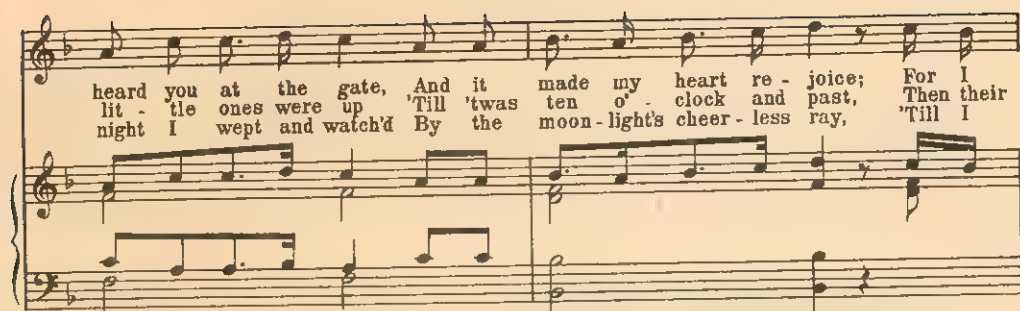


1. Oh! Wil - lie is it you, dear, Safe, safe at home? They
 2. We've long'd to see you night - ly, But this night of all; The
 3. The days were sad with - out you, The nights long and drear; My

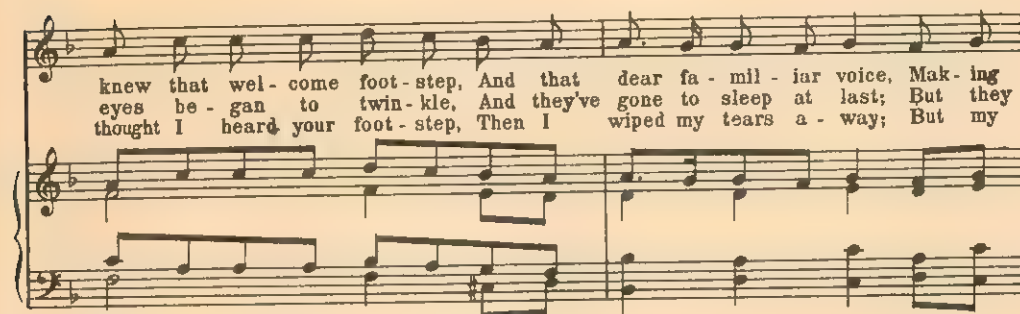
The first system of the song features a vocal melody line with three verses of lyrics. The piano accompaniment continues with a steady harmonic support.

did not tell me true dear, They said you would not come. I
 fire was bla - zing bright - ly And lights were in the hall. The
 dreams have been a - bout you, Oh! wel - come, Wil - lie dear! Last

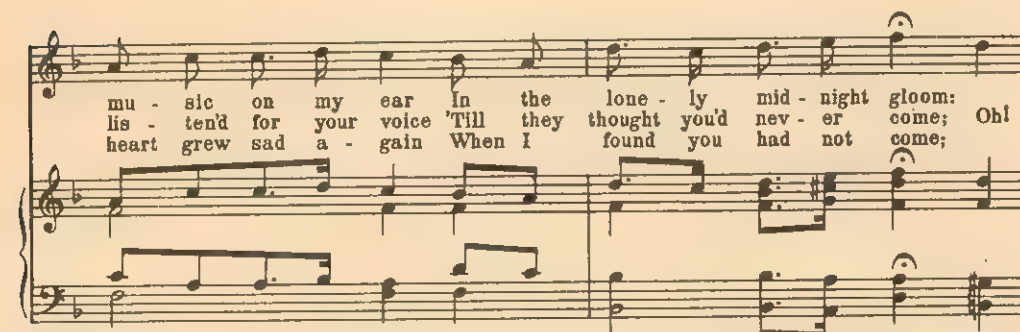
The second system of the song continues the vocal melody and piano accompaniment, concluding the piece.



heard you at the gate, And it made my heart re-joice; For I
lit - tle ones were up 'Till 'twas ten o'-clock and past, Then their
night I wept and watch'd By the moon-light's cheer-less ray, 'Till I



knew that wel-come foot-step, And that dear fa-mil-iar voice, Mak-ing
eyes be-gan to twin-kle, And they've gone to sleep at last; But they
thought I heard your foot-step, Then I wiped my tears a-way; But my



mu-sic on my ear In the lone-ly mid-night gloom: Oh!
lis-tend for your voice 'Till they thought you'd nev-er come; Oh!
heart grew sad a-gain When I found you had not come;



Wil-lie we have miss'd you, Wel-come, wel-come home!

Hard Times Come Again No More

Words and Music by
STEPHEN C. FOSTER

Moderato



§

1. Let us pause in life's pleas - ures and count its man - y tears, While we
 2. While we seek mirth and beau - ty, and mu - sic light and gay, There are
 3. There's a pale droop - ing maid - en who toils her life a - way, With a
 4. 'Tis a sigh that is waft - ed a - cross the trou - bled wave, 'Tis a

The first system of the song includes a vocal line with four verses of lyrics and a piano accompaniment. The piano part continues with the same melody and bass line as the introduction.

all sup. sor - row with the poor: — There's a song that will lin - ger for -
 frail forms faint - ing at the door: — Though their voi - ces are si - lent, their
 worn heart whose bet - ter days are o'er: — Though her voice would be mer - ry, 'tis
 wail that is heard up - on the shore, — 'Tis a dirge that is mur - mured a -

The second system of the song continues the vocal line and piano accompaniment. The piano part features some chords and rests in the right hand, while the left hand continues with a steady bass line.

-ev - er in our ears; Oh!
 plead - ing looks will say, Oh!
 sigh - ing all the day, Oh!
 round the low - ly grave, Oh!

Hard Times, come a - gain no more.

CHORUS (Quartet or Solo)

'Tis the song, the sigh of the wear-y Hard Times, Hard Times, Come a - gain no more. Man-y

days you have lin-gered a - round my cab - in door, Oh! Hard Times, come a - gain no more.

Beautiful Dreamer

Solo or Ensemble

(For ensemble - use piano notes)

Words and Music by
STEPHEN C. FOSTER

Moderato

The piano introduction consists of two systems of music. The first system has two measures, and the second system has two measures. The music is written for piano in a key of B-flat major (two flats) and 8/8 time. It features a gentle, flowing melody in the right hand and a supporting bass line in the left hand, primarily using eighth and sixteenth notes.

This system contains the first two lines of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

1. Beau-ti-ful dream-er, wake un-to me, Star-light and dew drops are wait-ing for

2. Beau-ti-ful dream-er, out on the sea, Mer-maids are chant-ing the wild lor-e-

This system contains the final two lines of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

thee; — Sounds of the rude world heard in the day,

lei; — O - ver the stream-let, va - pors are borne,

Lull'd by the moon-light, have all pass'd a - way, — Beau - ti - ful dream - er,
 Wait - ing to fade at the bright com - ing morn, — Beau - ti - ful dream - er,

queen of my song, List while I woo thee with soft mel - o - dy;
 beam on my heart, E'en as the morn on the stream-let and sea;

Gone are the cares of life's bu - sy throng, Beau - ti - ful dream - er, A - wake un - to
 Then will all clouds of sor - row de - part,

me, — Beau - ti - ful dream - er A - wake un - to me.

MUSIC OF THE
ORIGINAL
CHRISTY
MINSTRELS
THE
OLDEST ESTABLISHED BAND
in the
United States.
AS ARRANGED AND SUNG BY THEM WITH DISTINGUISHED SUCCESS
in all
CONCERTS.

No 1 A DARKIE'S LIFE IS ALWAYS DAY

3 WAY DOWN BOUTH IN ALABAMA.

5 I WISH I WAS IN OLD VIRGINNY

7 DARKIE OUR MISTER'S DONE TO TOWN

9 STOP THAT KNOCKING

11 WELL HAVE A LITTLE DANCE TONIGHT

13 CYNTHIA SUE

15 LUCY HEAL

17 O, CARRY ME BACK TO OLD VIRGINNY.

No 2 CANDY BROADWAY SWELL

4 PHANTOM CHORUS FROM SCHWAMBULA

6 POOP DINAMON WHO STOLE THE TURKEY

8 OH! SUSANNA

10 GIVE ME THE GUY WITH THE BLUE COCC ON

12 UNCLE GABRIEL THE NEGRO GENERAL

14 OH! MR COON

16 PICAYUNE BUTLER

NEW YORK

Published by C. HOLT & Co. 115 Fulton St.
BOSTON OLIVER DITSON

This coverplate of "Oh! Susanna" carries the signature of the minstrel Edwin P. Christy and a printed notice inside—"Sung by G. N. Christy, of the Christy Minstrels. Foster's name does not appear anywhere on the copy.

Oh, Susanna!

STEPHEN C. FOSTER

1. I_ came from Al-a-bam-a wid ma ban-jo on ma knee I'm gwine to Lou-si-
 2. I_ had a dream de od-der night, when ev-ry-thing was still I_ thought I saw Su-

an-a My_ true love for to see It_ rain'd all night the day I left, De
 san-na A - com-in' down de hill De_ buck-wheat cake was in her mouth De

weath-er it was dry De_ sun so hot I froze to death; Su-san-na don't you cry.
 tear was in her eye; Says I, I'm com-in from de South; Su-san-na don't you cry.

CHORUS

Oh! Su-san-na Oh! don't you cry for me, I've come from Al-a-bam a, wid ma banjo on ma knee.

De Camptown Races

STEPHEN C. FOSTER

1. De camp-town la - dies sing dis song,
 2. De long tail fil-ly an' de big black hoss,
 3. Ole mul - ly cow came on-to de track,

Doo-dah! Doo-dah! { De
 Dey
 De

camp-town racetrack five miles long,
 fly de track an dey both cut across,
 bob-tail flung her o-ver his back,

Oh! Doo-dah day { I come down here wid my hat caved in,
 De blind hoss stuck in a big mud hole,
 Den fly a - long like a rail-road car,

Doo-dah! Doo-dah! { I ge back home wid ma pocket full of tin,
 Can't touch bot-tom wid a ten foot pole,
 Run-ning a race wid a shoot-in' star,

Oh! Doodah day.

CHORUS

Gwine to run all night Gwine to run all day I _ bet my money on a bob-tail nag somebody bet on de bay.

Nelly Was A Lady

Words and Music by
STEPHEN C. FOSTER

Moderato

1. Down on de Mis-sis-sip-pi float-ing,
2. Now I'm un-hap-py an' I'm weep-ing,
3. When I saw my Nel-ly in de morn-ing,

Long time I trab-ble on de way, All night de cot-ton-wood a-tot-ing,
Can't tote de cot-ton-wood no more; Last night while Nel-ly was a-sleep-ing,
Smile till she op-ened up her eyes, Seem'd like de light ob day a-dawn-ing,

CHORUS (May be sung as Quartet:

Sing for my true lub all de day. (Duet) Nel-ly was a La-dy,
Death came a-knock-ing at de door. Nel-ly was a La-dy,
Just 'fore de sun be-gin to rise.

use notes in Piano Acc.)

Last night she died; Toll the bell for love-ly Nell, My dark Vir-gin-ny bride.
Last night she died; Toll the bell for love-ly Nell, My dark Vir-gin-ny bride.

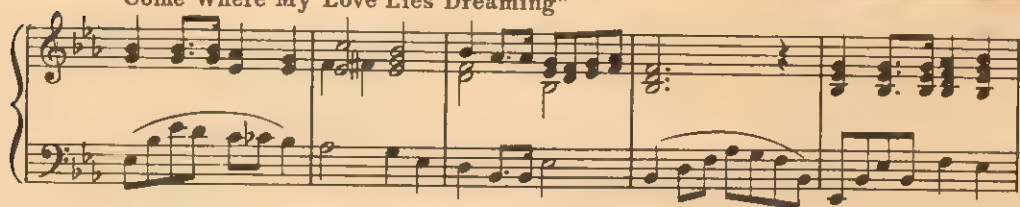
Memories Of

(Reverie)

Slowly



"Come Where My Love Lies Dreaming"



"Old Folks At Home"



"Old Black Joe"



Like an echo



Like an echo

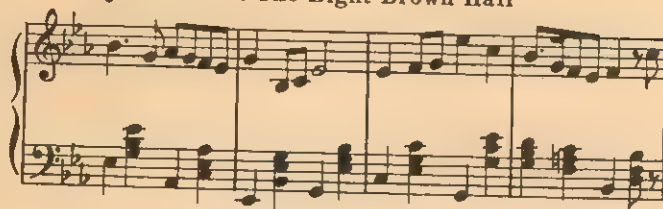
Stephen Foster

for Piano)

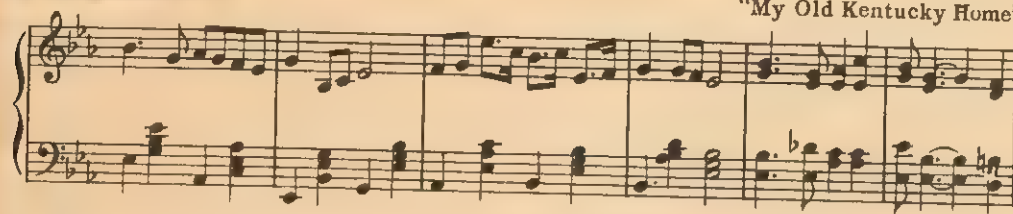
25

G. H. S.

"Jeanie With The Light Brown Hair"



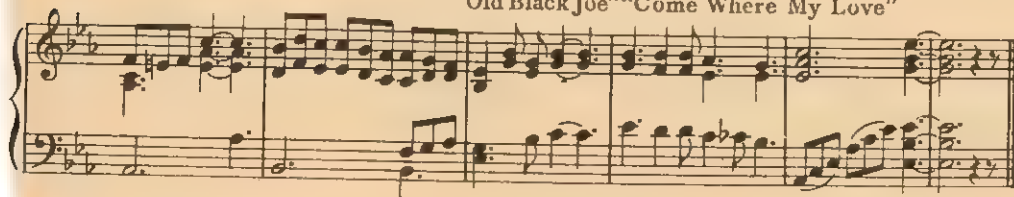
"My Old Kentucky Home"



"Beautiful Dreamer"



"Old Black Joe" "Come Where My Love"



Gentle Annie

Words and Music by
STEPHEN C. FOSTER

Andante

1. Thou wilt come no more, gen-tle An-nie, Like a
2. We have roamed and loved 'mid the bow-ers, When thy
3. Ah! the hours grow sad while I pon-der, Near the

flow'r, thy spir-it did de-part; Thou art gone, a-las! like the
down-y cheeks were in their bloom; Now I stand a-lone 'mid the
si-lent spot where thou art laid, And my heart bows down when I

man-y That have bloomed in the sum-mer of my heart.
flow-ers, While they min-gle their per-fumes o'er thy tomb.
wan-der By the stream and the mead-ows where we strayed.

CHORUS

Shall we nev - er more be - hold thee, Nev - er

hear thy win - ning voice a - gain, When the spring - time comes Gen - tle

An - nie, When the wild flow'rs are scat - ter'd o'er the plain?

D.C.

(after last Verse)

Under The Willow She's Sleeping

Words and Music by
STEPHEN C. FOSTER

Andante



1. Un-der the wil-low she's laid with care, (Sang a lone moth-er while weep-ing,
 2. Un-der the wil-low no songs are heard, Near where my dar-ling lies dream-ing,
 3. Un-der the wil-low by night and day Sor-row-ing ev-er I pon-der;
 4. Un-der the wil-low I breathe a pray'r, Long-ing to tin-ger for-ev-er,

The vocal melody is in G major, starting with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally a half note E. The piano accompaniment is in G major, starting with a half note G, followed by quarter notes F, E, and D, then a half note C, and finally a half note B.

Un-der the wil-low, with gold-en hair, My lit-tle one's qui-et-ly sleep-ing.
 Nought but the voice of some far-off bird, Where life and it's plea-sures are beam-ing
 Free from it's shad-ow-y gloom-y ray; Ah! nev-er a-gain can she wan-der.
 Near to my an-gel with gold-en hair, In lands where there's sor-row-ing nev-er.

The vocal melody is in G major, starting with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally a half note E. The piano accompaniment is in G major, starting with a half note G, followed by quarter notes F, E, and D, then a half note C, and finally a half note B.

CHORUS

1 Fair, fair and gold-en hair, (Sang a lone mother while weep-ing.) 2 Under the wiHow she's sleep-ing.

(Quartet)

The vocal melody is in G major, starting with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally a half note E. The piano accompaniment is in G major, starting with a half note G, followed by quarter notes F, E, and D, then a half note C, and finally a half note B.

MUSIC OF THE GREAT SOUTHERN

ORIGINAL SABLE HARMONISTS. THE BEST BAND OF

OLD UNCLE NED

New York, Published at **MILLETS MUSIC SALOON** 529 Broadway

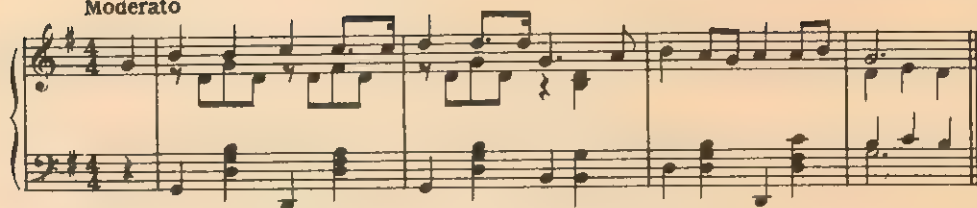
<ul style="list-style-type: none"> 1. <i>Swallow Tail</i> 2. <i>Don't be Woe</i> 3. <i>Swallow Tail</i> 4. <i>Swallow Tail</i> 5. <i>Swallow Tail</i> 	<ul style="list-style-type: none"> 6. <i>Swallow Tail</i> 7. <i>Swallow Tail</i> 8. <i>Swallow Tail</i> 9. <i>Swallow Tail</i> 10. <i>Swallow Tail</i> 	<ul style="list-style-type: none"> 11. <i>Swallow Tail</i> 12. <i>Swallow Tail</i> 13. <i>Swallow Tail</i> 14. <i>Swallow Tail</i> 15. <i>Swallow Tail</i> 	<ul style="list-style-type: none"> 16. <i>Swallow Tail</i> 17. <i>Swallow Tail</i> 18. <i>Swallow Tail</i> 19. <i>Swallow Tail</i> 20. <i>Swallow Tail</i>
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A first edition coverplate of "Old Uncle Ned" showing the minstrel group of Wm. Roark, known as the "Sable Harmonists". This edition contains a printed notice inside—"Written and Composed for Wm. Roark by S. C. Foster of Cincinnati.

Old Uncle Ned

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Dere was an old dark-y, dey call him Un-cle Ned, Hes dead long a - go, long a -
 2. His fin-gers were long like de cane in de brake, He had no eye to see
 3. On a cold frost-y morn-ing poor Un - cle Ned died, Mas-ters' tears down his cheeks ran like

The first system of the song shows the vocal melody with three verses of lyrics and the piano accompaniment. The piano part continues with the same harmonic pattern as the introduction.

go; He had no wool on de top ob de head, De place whar de wool ought to
 see, He had no teef to eat de poe cake, So he had to leave dat poe cake
 rain; Case he knew when poor Ned was un - der de grand Hed ne - ber see his like cake a -

The second system of the song shows the vocal melody with the second verse of lyrics and the piano accompaniment. The piano part continues with the same harmonic pattern.

grow.
be.
gain.

Den lay down de shub-ble and de hoe — And hang up de fid-dle and de

bow.

No more hard work for poor old Ned, He's gone whar de good dark-ies go.

No more hard work for poor old Ned, He's gone whar de good dark-ies go.

Massa's In De Cold, Cold Ground

Words and Music by
STEPHEN C. FOSTER

Poco lento

The piano introduction is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The melody is played in the right hand, featuring a series of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

The first system of the song features a vocal melody line with three verses of lyrics. The piano accompaniment continues with a steady bass line. The lyrics are:

1. 'Round de mead-ows am a - ring - ing, De dark-ies' mourn-ful song,

2. When de au-tumn leaves were fall - ing, When de days were cold, 'Twas

3. Mas - sa make de dark-ies love him, Cayse he was so kind,

The second system continues the vocal melody and piano accompaniment. The lyrics are:

While de mock-ing bird am sing - ing, Hap-py as de day am long.

hard to hear old mas-sa call - ing, Cayse he was so weak and old.

Now dey sad-ly weep a - bove him, Mourn-ing cayse he leave dem be - hind. I

The third system concludes the song with the following lyrics:

Where de i - vy am a - creep - ing, O'er de grass-y mound,

Now de or-ange tree am bloom - ing, On de sand-y shore,

can - not work be - fore to - mor - row, Cayse de tear-drop flow, I

Dere old mas-sa am a - sleep - ing, Sleep-ing in de cold, cold ground.
 Now de sum-mer days are com - ing, Mas-sa neb-ber calls no more.
 try to drive a - way my sor - row, Pick - in' on de old ban - jo.

CHORUS (for Quartet)

Down in de corn - field Hear dat mourn-ful sound.

All de dark-ies am a - weep - in', Mas-sa's in de cold, cold ground.

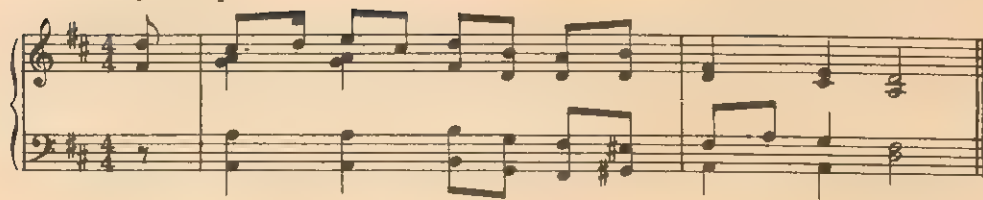
D.C.

D.C.

Old Black Joe

Words and Music by
STEPHEN C. FOSTER

Very slowly



1. Gone are the days when my heart was young and gay, Gone are my friends from the
 2. Why do I weep when my heart should feel no pain? Why do I sigh that my
 3. Where are the hearts once so hap-py and so free? The child-ren so dear that I

The first three lines of the song are set to music. The melody is in D major, 4/4 time. The piano accompaniment continues with a steady rhythm.

cot-ton fields a-way, Gone from the earth to a bet-ter land I know I
 friends come not a-gain? Grief-ing for forms now de-part-ed long a-go, I
 held up-on my knee? Gone to the shore where my soul has longed to go, I

The next three lines of the song continue the melody and piano accompaniment. The lyrics are written below the staff.

hear their gen-tle voi-ces call-ing "Old Black Joe!"

The final line of the song concludes the piece. The melody ends with a final chord, and the piano accompaniment provides a concluding harmonic support.

CHORUS (Arranged for Quartet) (for solo, sing soprano notes; for duet Soprano & Alto)

SOPRANO
ALTO

TENOR
BASS

I'm com-ing, I'm com-ing, For my head is bend-ing low; I

hear those gen-tle voic-es call-ing "Old Black Joe."

D.C.

D.C.

FIFTEENTH EDITION.

Old Folks at Home,**ETHIOPIAN MELODY,**

AS SUNG BY

CHRISTY'S MINSTRELS.

WRITTEN AND COMPOSED BY

E. P. CHRISTY.

25 c. Net.

GUITAR.

PIANO.

NEW-YORK-

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Note that on this coverplate of Stephen Foster's most widely known song E. P. Christy is accredited as author and composer. Foster sold this right to the minstrel and it was many years before the true composer's name appeared on the prints.

Old Folks At Home

87

A mixed quartet by singing notes in piano acc.

STEPHEN C. FOSTER

1. Way down up-on de Swa-nee Rib-ber, Far, far a - way,
 All up and down de whole cre-a - tion, Sad-ly I roam,
 2. All roun' de lit-tle farm I wan-dered, When I was young,
 When I was play-ing with my brother Hap-py was I

repeat
 Dere's whar my heart is turn-ing eb-ber, Dere's whar de ole folks stay.
 Still long-ing for de ole plan-ta-tion And for de ole folks at home.
 Den ma-ny hap-py days I squandered Ma-ny de song I sung-
 Oh take me to my kind ole moth-er There let me live and die.

REFRAIN

All de world is sad and drear-y, Ev-'ry-where I roam;

Oh! darkies, how my heart grows wear-y, Far from de old folks at home.

Lula Is Gone

Words and Music by
STEPHEN C. FOSTER

Very slowly

1. With a heart for - sak - en I wan - der, In si - lence, in grief and a -
 2. Not a voice a - wak - ens the mount - ains, No glad - ness re - turns with the
 3. When I view the chill - blight - ed bow - ers, And roam o'er the snow cov - ered

lone, On a form de - part - ed I pon - der, For
 dawn, Not a smile is mir - rored in the fount - ains, For
 plain, How I long for spring's bud - ding flow - ers, To

Lu - la, sweet Lu - la is gone. Gone when the ro - ses have fad - ed,
 Lu - la, sweet Lu - la is gone. Day is be - rept of its pleas - ures,
 wel - come her sweet smiles a gain. Why does the earth seem for - sak - en?

Gone when the mead-ows are bare, To a land by or-ange blos-soms
 Night of its beau-ti-ful dream, While the dirge of well re-mem-bered
 Time will this sad-ness re-move, At her voice the mead-ows will a -

shad - ed, Where sum-mer ev - er lin-gers on the air.
 meas - ures, Is mur-mured by the rip-ples on the stream.
 wak - en, To ver - dure, sweet mel-o-dy and love.

CHORUS (*very slowly*)

Lu-la, Lu-la, Lu-la is gone, With summer birds her bright smiles, To sun-ny lands have flown When

day break-eth glad-ly, My heart wak-eth sad-ly, For Lu-la, Lu-la is gone

Ring, Ring De Banjo

Brightly

Words and Music by
STEPHEN C. FOSTER



De time is nev - er drear - y, If de dark - y nev - er groans; De
Oh! nev - er count de bub - bles While dere's wa - ter in de spring. De
Once I was so luck - y, My mas - sa set me free, I
Ear - ly in de morn ing Of a love - ly sum - mer day, My
My love, I'll have to leave you While de riv - er's run - ning high: But

The piano accompaniment for the first verse continues the melody and harmony established in the introduction, supporting the vocal line.

la - dies nev - er wear - y Wid de rat - tle of de bones. Den
dark - y have no trou - bles While he's got dis song to sing. De
went to old Ken - tuck - y To — see what I could see. I
mas - sa send me warn - ing He — like to hear me play.
I ne'er can de - ceive you, So — don't you wipe your eye. I'se

The piano accompaniment for the second verse continues the melody and harmony, concluding with a final chord.

come a - gain, Su - san - na, By de gas - light of de moon, We'll -
 beau - ties of cre - a - tion Will nev - er lose dere charm, While I
 could not go no far - der, I turn to mas - sa's door, I
 On de ban - jo tap - ping, I come with dul - cem strain; Old
 gwine to make some mon - ey; But I'll come an - oth - er day, I'll

tum de old pi - a - no, When de ban - jo's out of tune.
 roam de old plan - ta - tion Wid my true love on my arm.
 love him all de hard - er, I'll go a - way no more.
 mas - sa fall a - nap - ping, He'll nev - er wake a - gain.
 come a - gain, my hon - ey, If I have to work my way.

CHORUS

Ring, ring de ban - jo! I like dat good old song,

Come a - gain my true love, Oh! whar yo'been so long?



Farewell My Lilly Dear

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Oh! Lil - ly dear, it grieves me, The tale I have to
 2. I's gwine to roam the wide world, In lands I've nev - er
 3. I wake up in the morn - ing, And walk out on the
 4. Oh! Lil - ly dear, 'tis mourn - ful To leave you here a -

The vocal melody for the first system of lyrics is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is in 2/4 time. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the vocal staff.

tell; Old mas - sa sends me roam - ing, So
 hoed, With noth - ing but my ban - jo, To
 farm: Oh! Lil - ly am a dar - ling, She
 lone, You'll smile be - fore I leave you, And

The vocal melody for the second system of lyrics is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is in 2/4 time. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the vocal staff.

Lil - ly, fare - you - well! Oh! fare - you - well, my
 cheer me on the road; For when I'm sad and
 take me by the arm. We wan - der through the
 weep when I am gone The sun can nev - er

true love, Fare - well, old Ten - nes - see, Then
 wear - y, I'll make the ban - jo play, To
 clo - ver, Down by the riv - er side, I
 shine, love, So bright for you and me, As

let me weep for you, love, But do not weep for me.
 mind me of my true love, When I am far a - way.
 tell her that I love her, And she must be my bride.
 when I worked be - side you, In good old Ten - nes - see.



When Old Friends Were Here

Words by
GEORGE COOPER

Moderato

Music by
STEPHEN C. FOSTER



When old friends were here, In days that are flown; How
When old friends were here, We roam'd o'er the hills, We

The first system of the song features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment continues from the introduction.

fond were the hands, Which oft clasp'd my own, The
sang mer - ry songs, As free as the rills, But

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics, and the piano accompaniment provides a steady accompaniment.

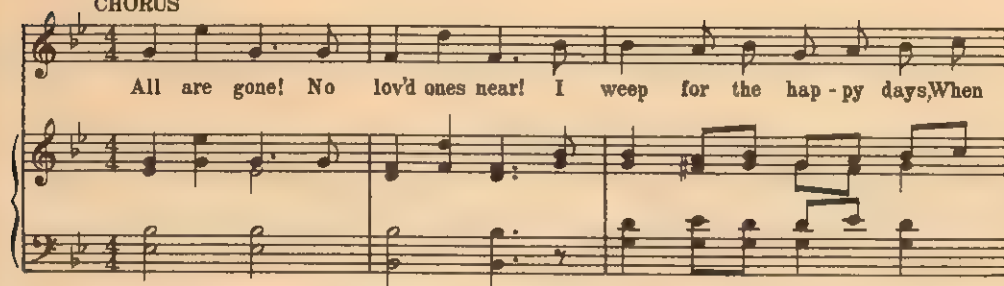
path - ways of life, Were pleas - ure's sun - ny hue, And
time on its wave, Has rude - ly borne a - way, The

The third system concludes the vocal and piano parts on this page. The vocal line ends with a final note, and the piano accompaniment provides a concluding accompaniment.

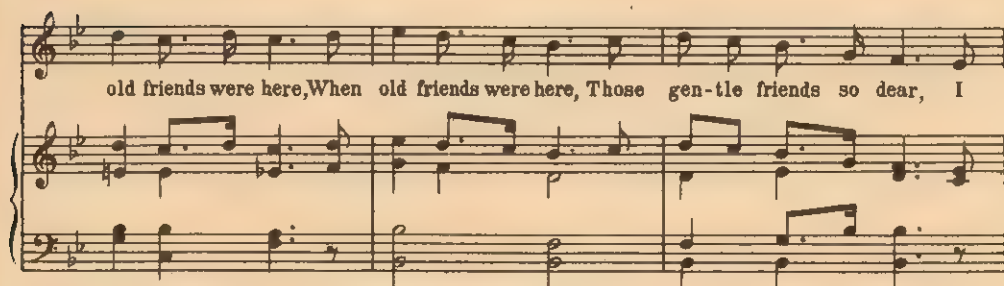


voic - es were near, With tones warm and true.
fair, dew - y flowrs Of life's ear - ly day.

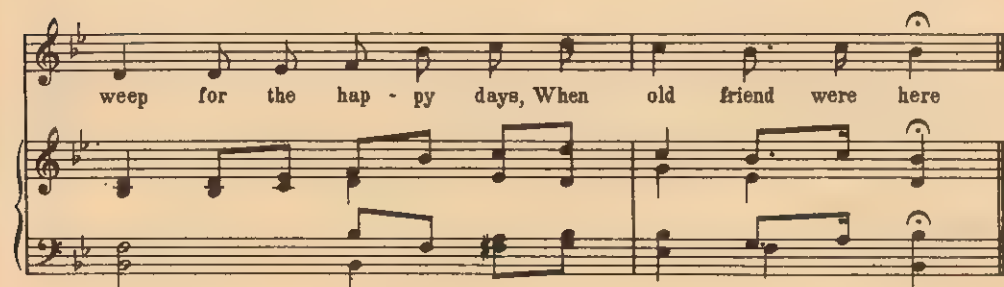
CHORUS



All are gone! No lov'd ones near! I weep for the hap - py days, When



old friends were here, When old friends were here, Those gen - tle friends so dear, I



weep for the hap - py days, When old friend were here

Open Thy Lattice, Love

Words by
GEORGE P. MORRIS

Music by
STEPHEN C. FOSTER

Moderato



O - pen thy lat - tice, love, lis - ten to me! The cool, balm - y breeze is a -
O - pen thy lat - tice, love, lis - ten to me! In the voy - age of life, love our

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line consists of eighth and sixteenth notes. The piano accompaniment continues the rhythmic pattern established in the introduction.

broad on the sea! The moon, like a queen, roams her realms of blue, And the
pil - ot will be! He will sit at the helm wher - ev - er we rove; And

The second line of the song continues the vocal and piano accompaniment. The vocal melody remains on a single staff, and the piano accompaniment is on two staves, maintaining the 8/8 time signature and key signature.



stars keep their vig - ils in heav - en for you, Ere morn's gush-ing light tips the
steer by the lode-star he kind - led a - bove, His shell for a shal - lop will



hills with its ray, A - way o'er the wat - ers, a - way and a - way! Then
cut the bright spray, Or skim, like a bird, o'er the wa - ters a - way!



o - pen thy - lat - tice, - love, lis - ten to me, While the

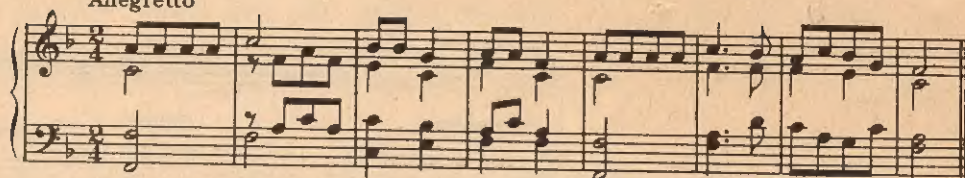


moon's in the sky, and the breeze on the sea!

Some Folks

Words and Music by
STEPHEN C. FOSTER

Allegretto



1. Some folks like to sigh, Some folks do, Some folks do, Some folks long to
 2. Some folks like to smile, Some folks do, Some folks do, O - thers laugh through
 3. Some folks like to scold, Some folks do, Some folks do, They'll soon be dead and

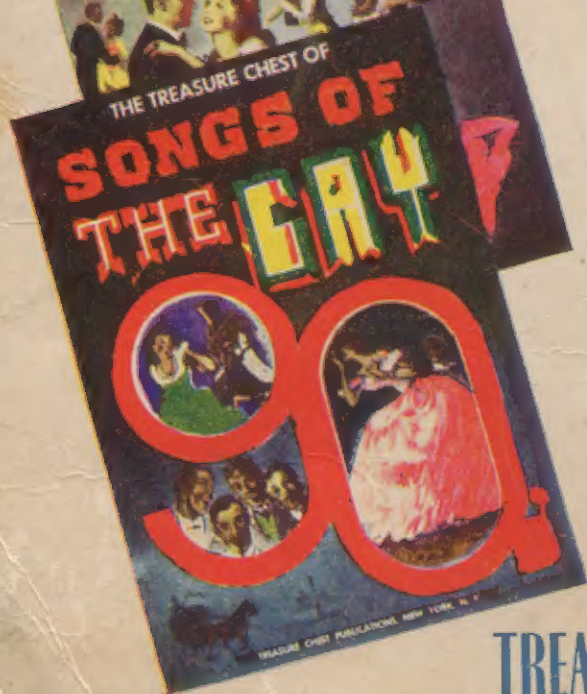
 The piano accompaniment for the first verse is shown on two staves. It features a steady eighth-note bass line in the left hand and a melody of chords and single notes in the right hand.

die, But that's not me nor you.
 guile, But that's not me nor you. Long live the mer-ry mer-ry heart that
 cold, But that's not me nor you.

 The piano accompaniment for the second verse continues on two staves, maintaining the same rhythmic pattern as the first verse.

laughs by night and day Like the Queen of Mirth, No mat-ter what some folks say.

 The piano accompaniment for the third verse is shown on two staves, concluding the piece with a final chord.



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